11: Start E-4 (no date) 1939 EF1 Yugoslavia EF1
Contemporary Macedonians EF8
Bulgaria EE2

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Some indication of the pattern of the stitchery is given at "a" on Plate VIII, where the parts left white are covered with the gold braid.

The glitter of the metal tubes and sequins, the gold braid and the beads upon so heavily worked a background produces a very handsome effect.

No. 1935-66. This is another odd sleeve from Resna (Resan) made of imported cotton cloth, and decorated with a number of small embroidered squares arranged very similarly to those on sleeve No. 1937-67 (Plate VIIIb). The sleeve "was stolen as loot by soldiers during the insurrection of 1903" (M.E.D.) and purchased by Miss Durham in the following year.

It measures 20 inches (50·8 cm.) by 8¼ inches (20·9 cm.) when made up, and has at the wrist edge a border of nineteen small squares, each measuring about three-quarters of an inch, with two shorter rows above of thirteen and eleven respectively, on the upper side of the sleeve.

The squares are solidly worked in half cross-stitch, with an outline pattern in black, two tiny squares of yellow and two right-angled lines of green along the outer edges. The whole of the ground is worked in red, and at "C" on Plate VIII the use of the colours is indicated heraldically.

The extreme edge is hemmed and blanket-stitched in red.

No. 1935-67. An odd sleeve from Monastir (Bitolj) made of a heavy, hand-woven cotton cloth is embroidered in a tightly twisted, two-ply thread of vivid scarlet. It measures 20 inches (50·8 cm.) by 8½ inches (21·6 cm.) when made up, and along the wrist edge there is a border of seven 2-inch squares (Plate VIIIb). Each square has an outline pattern worked in cross-stitch in indigo blue and green with a row of scarlet back stitching between, the rest of the square being entirely covered by rows of half cross-stitch in red (Plate VIIIc).

Above the seven squares at the wrist a block of six and another of five produce a sort of panel effect.

At the extreme edge of the sleeve a row of buttonholing is worked into what appears to be a closely whipped edge of stitchery.

The arrangement of the pattern and the rich scarlet colour give the sleeve an Oriental appearance.

CHAPTER XI.

A Bulgar Woman's Garments from Monastir (Bitolj).

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No. 1935-63. An example of the long type of shirt mentioned in Chapter X (A), which renders a separate skirt unnecessary, is shown on Plate IX at "A" where the principal decorative parts of the festival dress of a Bulgar woman from Monastir are given. These were collected by Miss Durham when on relief work after the insurrection against the Turkish government in the winter of 1903.

This very handsome garment is made of a heavy, hand-woven cloth that has the appearance of Russian crash, the thread is unevenly spun and it is this irregularity which is responsible for the effect. The weave is tabby, with 36 warps and 32 weft picks to the inch. The garment is magyar in shape, just like the short shirt on Plate I, with shaped gores at the sides which widen from six inches at the armhole to ten inches at the hem.

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The sleeves are just rectangular pieces of cloth of its full width, 19 inches, and are joined by a run and fell seam which is arranged just above the opening under the arm at the back.

As will be seen from the illustration, the decoration is placed where the wear is greatest, so it has an economical as well as an ornamental purpose.

The work is executed in petit-point stitch, the pattern being worked in crimson and the background filled in with Turkey red or scarlet. As can be seen from the drawing, at the bottom of the front-opening where the pattern is not completed (probably because it came under the apron and so would not show) the design is first outlined in black in double-running stitch, so that both right and wrong sides are alike, and is then filled in with petit-point.

The edges of the sleeves are finished off by a ladder-stitch with a chain edge on either side, and the hem is neatened and strengthened by being closely oversewn with scarlet thread. The equal-armed Greek cross is used around the hem except at the seams, where a variety of palmette, similar again to Greek pattern, disguises the seam for about four inches.

The chief motive on the sleeve is an equal armed cross with re-entrant angles at the ends of the arms. Many of the small motives filling in the spaces are rayed. Occasionally small spots of the white background, with tiny crosses on them, break the surface of solid red stitchery, and between the panel and the sleeve borders is a raised row of closely worked chain-stitch. The embroidery is all done in strong, finely spun wool.

"The body over the shirt is girthed with a hempen cord, wound round and round, and with the end twisted up in front. It forms a stiff and cumbrous sort of corset. The women declared they could not stand up without it." (M.E.D.). A buckle such as that shown on Plate XV at "H" (No. 1939-1) was attached in front.

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Miss Durham says, in speaking of the relief work she was doing at the time, "When I was on relief work visiting large numbers of burnt villages where the inhabitants camped in holes in the ground and under rough hovels, one of my jobs was to deal out clothing material, as most people had only what they stood up in. We obtained a large quantity of shirt material. I cut it into lengths and dealt it out to the refugees who came to fetch it. After several weeks I visited a village expecting to see the women in new garments. Not a bit of it; they were in filthy rags as before. I asked what had become of the shirt stuff. It was, they said, such good stuff it would have to be for best clothes. They had got as far as outlining the embroidery patterns, and were beginning to fill it in. But I was assured it would be months before the things were done."

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No. 1935-65. This handsome head scarf, which is worn with its ends down the back, is made of the same material as the shirt, with the addition of some imported gold lace, gold thread and beads (Plate IXb).

For the length of 50 inches (127 cm.) the scarf has a border of hexagons and triangles worked in petit-point in two shades of red, outlined and rayed in black (Fig. 6 "a"). A ladder-stitch with chain edges finishes off the hem, and is edged by a row of two black and two white beads used alternately.

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At either end of the strip of cloth a handsome panel, 9½ inches (24·1 cm.) deep, of tapestry weaving in the two shades of red and gold thread, is attached. The design of large lozenges filled with smaller ones in gold thread matches the general scheme of the apron. One end panel is more elaborately finished than the other, and has a scalloped bead border in red, white and black beads, whereas the other only has a straight edge of black and white beads grouped in fours.

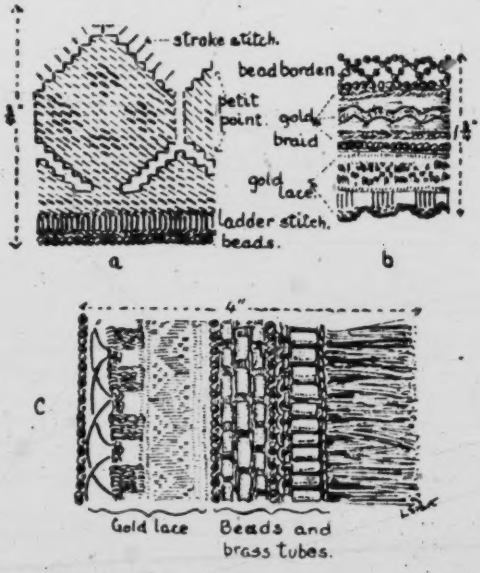

FIG. 6.—a, Detail of border on scarf. b, Border to panel on scarf. c, Border on apron.

Inside the bead edging (Fig. 6 " b ") on the more elaborate end are a row of plaited gold braid, a row of wavy gold braid, another row of plaited gold, a row of black and white beads and then a gold braid with a lace edge in gold. Joined to the bottom edge of the panel is a fringe, 16 inches (40·6 cm.) in length, of tightly twisted cords in red and crimson, headed by white beads and little flattened tubes of brass similar to those on the sleeve from Monastir figured on Plate VIII at " b ". On this end also brass sequins are used to make the centre of each lozenge.

No. 1935-64. The festival apron which goes with the shirt and head-dress is a very heavy, but most gorgeous affair in scarlet, crimson and gold, with touches of a rich dark brown (Plate IXc).

It is a fine example of tapestry weaving. The design is one of large lozenges, subdivided into smaller ones some of which are rayed, the pattern being in crimson on a scarlet background. Each small lozenge is centred by a cross in gold thread, and diagonal lines in gold thread also separate the smaller lozenges.

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An elaborate border surrounds the apron which is edged all round with a row of fringe, about an inch in width, in red and browns, but at the lower edge by two additional rows of short fringe in scarlet and crimson, and then a four inch fringe of scarlet backed with brown, having a handsome wrapped heading three-quarters of an inch deep.

The heading of the first narrow fringe is of strip brass made into flattened tubes round bunches of the threads, next to this comes a row of black and white beads, then three rows of brass tubes used like long beads, a three-quarter inch band of gold braid with an open lace edging of gold measuring another half inch. The whole border is finished off by another row of alternate black and white beads (Fig. 6 " c ").

At the lower edge of the apron as shown at " C " on Plate IX two more rows of the gold braid are added as well as the deeper fringe. All this heavy work at the lower edge of the apron is strengthened at the back by pieces of felt at the corners and a broad woven black and white braid above the top row of the fringe.

In addition to these garments the woman might wear a jelek and, for out-of-doors, a fairly long white woollen coat with more embroidery or braiding.

CHAPTER XII.

Some Garments from Zadrima.

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The group of specimens illustrated on Plate X are the more decorative parts of the attire of a peasant woman from Zadrima, a town near Scutari, on the River Drin. The colouring is predominantly Turkey red with touches of yellow, white (either as background or ornament), a little green and a little dark blue.

In addition to those articles shown there would be a shirt with decorated oshvitza, perhaps with the opening as a cross-over, and a full skirt of heavy material.

No. 1935-28. The jelek (Plate XA and B), which was worn over the shirt, has a foundation of a diagonally woven cotton cloth, like a twill, which from the irregularity of the weaving appears to be of home production. This is stiffened with parchment or some similar substance and lined with a fine imported, slightly glazed calico.

The garment is 12 inches (30·5 cm.) deep and 17 inches (43·2 cm.) wide, and has two added flaps of scarlet felt in the front which are decorated with half buttons of gilded brass.

It is bordered, and the back divided into panels by an inch wide band of plaited braids made up alternately of three square plaited red braids each having eight strands, and four variegated braids in red, yellow, white and black consisting of four red, two black, two red and two yellow strands. Eight of the threads in the latter are used as two groups of four for cores over which the other two are plaited, a new colour pair being taken from the core as required. Inside the plaited border round the neck and down the front a bright strip of gold and scarlet ribbon is applied, this is represented by the dotted band in Plate XA and B.

The two shaped panels in the front are ornamented by lines and an Ionic wave pattern made by sewing down side by side a scarlet and a yellow cord.

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